

WEEKLY.]

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The Musical World.

LONDON, SATURDAY, APRIL 6, 1889.

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Facts and Comments.

We understand that Herr Emil Blauwaert, the Flemish artist who was heard at the Albert Hall in M. Benoit's "Lucifer," is engaged to perform the part of Gurnemanz at Bayreuth this year. As Herr Blauwaert is believed to have been studying English with a view to the Albert Hall performance, and is probably also preparing to study German for his Bayreuth engagements, we seem to be approaching a time when artists must either become polyglottists, or the artistic world must consent to the adoption of a universal language. But then, what shall it be?

Dr. von Bülow, with a view to ingratiating himself with the Americans, amongst whom he is shortly going to make a

concert tour, has announced that he proposes to study, and perhaps to play, baseball. The eccentric doctor has played many parts in his career, but none stranger than this.

Polyglot performances of "Faust" are by no means so rare as they should be on the Continent. Such things have been heard of there as a performance of Gounod's masterpiece, in which Marguerite sang in Italian, Faust in French, and Mephistopheles in Italian—or at any rate, as equally incongruous. But up to the present time, we believe, the experiment has not been tried in England. Now, however, there are rumours of a performance of this work, which is to take place before long in an important southern town, where "Faust" will be given without costume on the concert platform, and in which Marguerite will sing in Italian, and the rest of the performers in English! *Quel gachis!*

Miss Edith Nunn, daughter of Mr. John H. Nunn, Penzance, has received the Annual Singing Prize, founded by the late London Musical Society, at the Royal College of Music, and competed for by the students of that Institution.

The "Musical Times" quotes from an American paper a choice specimen of the language used by Wagnerian fanatics when speaking of their opponents. Next month, no doubt, our able and impartial contemporary will supplement this with a few flowers of criticism from the journals which represent the anti-Wagnerian fanatics. But as, until then, the readers of the "Musical Times" may be under the impression that in America, spite and ill-feeling are monopolised by the Wagner party, it would have been well to announce that such is not the fact. Indeed, of the two parties the anti-Wagnerites have hitherto been far the more energetic in "mudslinging." If anyone doubts it let him turn to the pages of "The American Musician."

This perpetually recurring Wagner-War is really very wearying, the more so that notwithstanding the tremendous expenditure of force and shedding of good black ink, the ultimate result is not affected one jot. The retardation of Wagner's ultimate success, achieved by opposition, is amply balanced by the attention thus drawn to his works and by the sympathy which every persecuted cause inevitably gains; while on the other hand, the fanaticism displayed by some of Wagner's adherents contributes as largely to the injury of his cause as their enthusiasm and the beauty of his works does to its success. Well might Hans Sachs exclaim, "Wahn! Wahn! Ueberall Wahn!"

We have received from Garton & Co., Newcastle-le-Wil-lows, a specimen of a new patent "Binder," adapted specially for musical publications of any size. In simplicity and safety it surpasses any invention of its kind which we have hitherto seen.

The prospectus of the Richter Concerts is to hand. Mr. N. Vert is again the director, and Mr. Ernst Schiever and Mr. Theodor Frantzen will occupy their former posts. The nine concerts will be given, as before, on Monday evenings

during May, June, and July, and will commence at half-past eight. Beethoven's Symphonies, Nos. 3, 6, and 8; the "Leonora" Overture, No. 3; Brahms' Symphony in F; and "Variations on a theme by Haydn;" Berlioz's "Faust;" Mozart's Symphony in D (Köchel, No. 504); Schumann's B flat Symphony, and Liszt's "Mazeppa" are among the works announced. Wagner is represented by the usual excerpts, and, in addition, by the "Love Duet," the fourth scene of Act II., and the closing scene of Act III. from the "Walküre;" and the closing scene from the "Götterdämmerung." The names of the vocalists are not yet announced.

The report and proceedings of the fifth session of the Birmingham and Midland Musical Guild has been forwarded to us by the Secretary, Mr. Oscar Pollack. From it we learn that there is a balance in hand of over £60, and that the Guild consists of 64 members. During the year 1888, papers were read by Mr. Thomas Casson on "Organ Building Reform;" by Mr. Charles Lunn on "The Old Italian School of Voice Culture" and "Some Suggestions for the basis of a Mental Text-book;" by Mr. W. W. Taylor on "Church Music and the People" (read by Mrs. Taylor); by Mr. Brakespeare on a catechism by Mr. Lunn; by Mr. Stratton on Musical Art in general and its advancement; and by Mr. Cummings on "Nineteenth Century Music," in the illustrations of which he was assisted by his son, Mr. Norman Cummings, at the piano. Concerts, formal and informal, have also taken place. The papers are most interesting, Mr. Lunn's being especially suggestive.

We regret that in the article on "Music in Melbourne" in our last issue, omission was inadvertently made, from the list of works performed, of the "Eroica" Symphony, and of Mr. C. E. Stephens' "Recollections of the Past."

Mr. Carl Rosa, it is announced, proposes to put Macfarren's opera, "She Stoops to Conquer," on the Liverpool stage during May of the present year.

Messrs. Stephenson and Cellier have finally chosen "Doris" as the title of their new comic opera, which will be produced at the Lyric Theatre on April 20.

Mr. Hamish MacCunn will not improbably write a cantata for the Norwich Festival of 1890. It is to be hoped that his work will meet the approval of the Norwich chorus, which, it is to be presumed from certain features of the last Festival, constitutes itself the final critic on the merits of a new work.

GLUCK IN PARIS.

By J. S. SHEDLOCK.

In the year 1762 "Orfeo ed Euridice," the joint production of the poet Calzabigi and the musician Gluck, was given at the Imperial Theatre of the city of Vienna. This was followed in 1766 by "Alceste," and in 1769 by "Paride ed Elena." The preface to "Alceste" states clearly the principles by which the composer was guided in writing these works. By "the vanity of singers and the unwise compliance of composers," Italian opera had become wearisome and ridiculous.

Gluck endeavoured to reduce music to its proper function: that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament." In issuing this manifesto Gluck declared war against the popular composers of the day, of whom, perhaps, Hasse was the most distinguished. Only those who have taken the trouble to look through operatic music of the first half of the eighteenth century can appreciate the epithets of "wearisome and ridiculous" applied by Gluck to such works, and can understand the dangers and difficulties of his self-appointed task.

But Gluck met with a fair amount of success. Roullet, an *attaché* of the French Embassy in Vienna, became one of his most devoted admirers; and in 1772 a letter of his was published in the "Mercure de France," addressed to Dauvergne, one of the directors of the Académie Royale de Musique at Paris, calling attention to Gluck and his new style of opera. This letter, backed by the influence of Marie Antoinette, caused his opera "Iphigénie en Aulide" to be accepted. It was the Alpha of his success at Paris, as the "Iphigénie en Tauride," produced in 1779, was the Omega.

From the moment of Gluck's arrival in Paris in the autumn of 1773, down to the performance of the "Iphigénie en Aulide" on April 19, 1774, he was the centre of attraction in the musical world. His music was, according to the title of one of many of the pamphlets issued during the career of Gluck at Paris, a "Problème qui occupe la capitale de la monarchie française." And even before he set foot in the capital, he had been much talked about. There was the letter to the "Mercure" mentioned above, and there was another letter written by Gluck himself to the same paper in February, 1773, which must have been the subject of a good deal of comment. "Whatever talent a composer may have," he says, "he will never write anything but mediocre music, unless the poet excite in him that enthusiasm without which the productions of all the arts are weak and sickly." And again, "the aim of my music is to express more fully the declamation of the poetry." Such sentences are platitudes in our day: in the year 1773, in spite of the principles once proclaimed by Jacques Peri, in spite of the noble aims of Lully in the seventeenth century, and of his successor Rameau in the Eighteenth, they must have startled the Parisians who were enjoying the light and graceful productions of Grétry. And then, too, the phrase of Dauvergne, the director of the opera. After reading through the first act of "Iphigénie," which had been sent to him from Vienna, he exclaimed, "Such a work is made to crush all old French operas." The opinion expressed by so important a man must have been widely circulated.

The "fameux M. Rousseau de Genève," as Gluck calls him in his letter to the "Mercure," took a special interest in the new comer. For more than twenty years J. J. Rousseau had been looked up to as an authority in matters musical. He had taken the lead in the paper warfare between the "Lullistes" and the "Bouffonnistes," which sprang up in 1752 on the occasion of the successful performance of Pergolesi's intermezzo "La Serva Padrona." In 1753 he published his *Lettre sur la Musique Française*. He praised Italian music at the expense of French: the one was all that was good, the other was all that was bad. But Rousseau, whatever his fads and fancies, had a real feeling as to what was suitable in dramatic music. In his letter just mentioned, speaking of a passage in one of Lully's operas, he says, "There is a shake, and, what is worse, a break in the music after the first verse, when the sense is only completed after the second." Again, he tells us that in *Armide* the poet writes—"Achevons; je frémis. Vengeons-nous; je souffre;" but that the musician says: "Achevons; achevons. Vengeons-nous; vengeons nous;" meaning that the same music was repeated, although the words expressed quite a different sentiment.

Again, speaking of a passage in the same work to the words—"Quel trouble me saisit? Qui me fait hésiter?" he says: "Why trouble about tonic and dominant at a moment when all harmonic union should be broken, when everything should combine to express disorder and excitement. These perfect cadences are always the destruction of feeling."

His contributions to the Gluck literature consist of a paper entitled "Fragments d'Observations sur l'Alceste de M. le Chevalier Gluck," and "Extrait d'une réponse du petit faiseur à son prête-nom sur un morceau de l'Orphée de M. le Chevalier Gluck." The title of the latter is curious. He was accused, it may be remembered, of not being the real author of the "Devin du Village." Hence he alludes

to the supposed author, as "le petit faiseur," whose name he had only borrowed.

And then, was not Rousseau the composer of the "Devin du Village," produced in 1753. When Gluck arrived in Paris in 1773, one of his first visits was to the philosopher. He brought him a copy of "Alceste," asking him to read it and frankly say what he thought of it. There was, however, some misunderstanding. Gluck took back his opera before Rousseau had had time to examine it thoroughly. Whatever their personal relations, Rousseau was excited about Gluck's music. He went to the rehearsals of "Iphigénie." Saint Pierre de Bernadin in his charming "Essai sur J. J. Rousseau," writes: "At the time when Gluck gave his 'Iphigénie,' he proposed to me to go to a rehearsal. I accepted. Be exact, said he to me. If it rains we will meet under the portico of the Tuileries at half-past five; the first comer will wait for the other, but the hour once struck, he must not wait any longer. I promised him to be exact; but the next day I received a note thus conceived: 'In order to avoid the bother of a rendezvous, here is the entry ticket.' At the hour of the performance I set out quite alone; the first person whom I met was Jean Jacques."

"Iphigénie en Aulide" was quickly followed by "Orphée," to which Rousseau was never tired of going.

"Je ne connais rien de plus parfait, dans ce qu'on appelle la convenance, que l'ensemble des Champs-Élysées de l'opéra Orphée," are words attributed to him by a writer in the Journal de Paris, August 18, 1788. And La Harpe tells us that Rousseau said in reference to this same "Orphée," "Puisqu'on peut avoir un si grand plaisir pendant deux heures, je conçois que la vie peut être bonne à quelque chose."

The "Fragments d'observations sur l'Alceste Italien de M. le Chevalier Gluck" show us how, notwithstanding all his criticisms, he admired that work.

Even Voltaire, not—as he himself acknowledges in a passage quoted below—particularly fond of music, had something to say about Gluck. When "Iphigénie en Aulide" was produced, the famous writer was eighty years old. On July 1, 1774, he writes to the Chevalier de Lisle: "Your old invalid of Ferney would be very glad to hear the 'Iphigénie' of Gluck, but he is not a man to travel a hundred leagues for the sake of semiquavers; and he fears foolish talk, worries, idleness, loss of time more than he likes music." And in a letter of July 28—same year—to Madame du Deffant, he says: "Louis XVI. and Gluck are going to make new Frenchmen."

And the names of Rousseau and Voltaire naturally call up those of Grimm and Diderot. One is apt to think of those men principally from a literary point of view, or as encyclopædists, but they took wonderful interest in music. Rousseau has left an account of his first meeting with Grimm at the house of the Hereditary Prince of Saxe-Gotha. "Après le diner," he says in his confessions, "on parla de musique; il (Grimm) en parla bien, je fus transporté d'aise en apprenant qu'il accompagnast du clavecin. Après le diner on fit apporter de la musique. Nous musicâmes tout le jour au clavecin du Prince." Grimm's amusing pamphlet "le Petit Prophète de Boehmischbroda" (1753) on the comparative merits of French and Italian music, and in which he took the latter side, established indeed his literary reputation. Rousseau in his "Confessions" writes: "Le coin du roi" wished to joke, it was laughed at by the "Petit Prophète;" it wished to reason, it was crushed by the "Lettre sur la musique Française." These two little writings, one by Grimm, and the other by himself, are the only ones which survive this quarrel; all the others are already dead.

Diderot engaged Rousseau to write the musical articles in the "Encyclopédie," and though he took a less active part in the discussions on music than Rousseau or Grimm, was fond of the art.

On Gluck's side, besides the names mentioned there were the Abbé Arnaud and Suard. The real commencement of hostilities was the long letter published by the Abbé Arnaud in the "Gazette de littérature," in April, 1774. He admits that in many Italian operas there are fine and effective pieces, but many "dénusés d'intention, de caractère, et de vraisemblance." In Gluck's "Iphigénie" he finds the same gradations, the same developments, the same increase of interest, as in a well constructed tragedy. The Abbé was the author of a "lettre au comte de Caylus sur la Musique," which appeared in 1754, and from his admiration for Gluck was surnamed "le grand pontife des Gluckistes."

"Alceste" was produced on April 23, 1776. The first two acts pleased, but the third made no impression. The composer met his friend l'abbé Arnaud, and said, "Alceste est tombée!"—"Tombée

du ciel" was the reply of the enthusiastic and quick sighted supporter. Arnaud published an amusing little pamphlet, entitled, "La Soirée perdue à l'opéra." It is an imaginary conversation between an admirer of Gluck, and some of the audience—one finds the opera "une triste musique," another complains that there is "pas une cadence." "Qu'est-ce qu'un opéra ou il n'y a point de chant?" asks a third. And in this light and pleasant manner the objections of the anti-Gluckist are stated—and, of course, answered. The evening has been lost, for instead of listening to the opera, the disciple of Gluck has been arguing the whole time. "Adieu, sirs," he says at last, "you have deprived me of a great pleasure: if thirty representations of this opera are given, I shall have only seen twenty-nine (here the enthusiasm of Arnold shows itself), you have made me lose an evening; but if I have destroyed your prejudices, I console myself, and forgive you."

(To be continued.)

MUSIC AS THE EXPRESSION OF IDEAS.

I thought first of treating music as the expression of a nation's culture, in which case one ought to be able to trace the same great epochs of thought and emotion reflected broadly and contemporaneously in all branches of art. But although this may be done with the arts of painting, sculpture, architecture and (most clearly) poetry, the contemporaneous correspondence is lacking in music. In modern times the correspondence exists certainly, but only in modern times. Music, the most subtle language of the soul, was the last to develop, she was but in her childhood up to the time of the Renaissance. Greek sculptures are treasured in our museums as models and standards of excellence not surpassed in our day, whilst the crude Greek music is little better than barbarous compared with the music of our times. Gothic cathedrals stand unequalled in dignity of conception and execution, but music in the middle ages was still in her infancy. Why did not the sister arts develop simultaneously? Because music can only attain perfection with a nation of great emotional and intellectual activity. The Greeks were ardent worshippers of beauty of form, but the more delicate nerve system of our day, the introspective brooding, the passionate longing to penetrate the depths of the unseen, found no long resting place in Greece. In the middle ages the province of music was narrowed by the Church, and music only bloomed spontaneously in the love songs of the period. Bound and cramped by the pedantic rules in which the spirit of the cloister breathed, fettered by the subjects allotted to her, music only burst her bonds some time after the Renaissance, and began at the so-called Romantic movement to lift up her voice freely as an expression of the human soul. As an expression of religious aspiration, or rather of faith, some of the chorale and hymns (Luther's "Ein feste Burg," for instance) sound to us through those dark times as notes of sturdy faith and honest strength: no romanticism or self-consciousness in these, no morbid questionings! They are like solid blocks of stone, not chiselled into delicate shape, but roughly hewn to stand in troublous times. What a different spirit breathes in the hymn music of our day—softer, weaker, more emotional! The same characteristics of sturdy faith and unconsciousness of self we find in the giant Bach, forerunner though he was of modern musicians, with their complex emotions, "for," as the German critic says, "if sometimes in the huge Titanic blocks we seem to see a human face peering out at us, it is but a chance resemblance" (not a conscious aim at expression, he would say.) When Bach was not treating of religion he turned not to human emotions for inspiration, but to nature. (*Pastorales*.) In this direction he was followed by Haydn, who expresses a child-like naive joy in nature. Some of his scenes remind one of Wordsworth's simplest lays—of Thomson's scenes: some noble passages may rank with Milton in classic purity and sublimity of conception.

Mozart is more Greek in spirit, he is imbued with the old Greek love of perfection and symmetry of form, and with their pure joy in life and nature. He is content to live and enjoy. Now and then, it is true, "obstinate questionings" arise as to the problems of existence, but he leaves them unanswered, continuing and preferring to enjoy undisturbed harmony of matter and spirit—that equilibrium of all the forces, moral and physical, which the ordinary man does not attain, and which the philosopher must disturb if he would attack the enigmas of life. In classic elegance Mozart may be compared with

the Italian poet Parini. It was reserved for Beethoven to lead music beyond the bounds of his predecessors, to lead her into the domain of thought, of doubt and struggle to attack the eternal "why?" of the universe. And having the solution of this question for his aim, as with Shakespeare and Dante, so with Beethoven, all the minor questions of life are tinged in richer deeper colouring, become more earnest and of graver import. Beethoven gives to everything a heroic quality. He is essentially an epic, not a lyric tone poet, all his creations are on a grand scale, painted with the rich colouring of a Rubens—or if we liken them to sculpture, they are after the type of Michael Angelo.

To come to lesser deities. It is interesting to contrast Chopin and Mendelssohn. Chopin equals Heine in melancholy, and a sort of pessimist view of life. His music oftenest says, "Life is sad;" with exquisite beauty and delicacy he touches and retouches on this theme. He rebels against destiny in moments of passion, but never overcomes by accepting it bravely—hence he is often weak. In calmer moods he is content (oftenest) to chronicle some mood of sadness, of morbid motion, as when he weaves a delicate filagree work of exquisite beauty round the notes of a passing bell. He is romantic, but not with the romance of Christianity, as Mendelssohn is—he is more of a Pagan. His music touches nearly all the chords of our emotions, but does not appeal to our English sentiments; occasionally he is weak and hysterical, when passion is stronger than reason. Mendelssohn is really the opposite of Chopin. He is romantic—with the Christian romantic spirit of a Manzoni, calm resignation, breathes in every line, perhaps the outcome of content in his own domestic life, which was of the happiest—as Chopin's was the reverse.

With Chopin, love is passionate suffering, with Mendelssohn it is the calm peace of domestic affection. These two represent opposite schools, attract opposite natures—they are the optimist and pessimist views of life in music.

Compare Chopin's discontented wailing Preludes, with Mendelssohn's "Songs without Words" and you have the difference in spirit. Possibly, the Spirit of Doubt goes deeper than that of Childlike Faith, and Mendelssohn sometimes seems a trifle insipid in his calm moods—in which he is as placid as Ruckert or Wordsworth. Heaven storming, rebellious youth is more in sympathy with Chopin, with his passion and his murmurs. Chopin is on the side of the Lucifers, the questioning, the unsatisfied. But he simply questions and murmurs, he does not really grapple with the problems of the universe; it needs a stronger nature to attack the eternal "Why?" Beethoven was the real Prometheus and in truth wrestled with the unseen. Compare too his expression of human love with that of the two composers above mentioned. His passion is as strong as Chopin's, but not hysterical; it is deeper than Mendelssohn's, for he elevates it into connection with ideals above this earth. His conclusion is resignation, but not merely the mild acquiescence of Mendelssohn—"Whatever is, is right"—he goes down deeper and seeks refuge in the eternal. Brahms may be compared with Browning in some of his style and other points, but it would take too long to do more than suggest their affinity. Wagner is another cast in the heroic world—in sensuous richness of colouring and imagery, he resembles Swinburne, but in significance and depth of ideas he is deeper far than that poet. He is of the heroic nature—but of our century; developed in spirit, in emotional faculty, and having all the material of his predecessors ready to hand.

What future generations may develop under the influence of all the physical, moral, and mental forces at work, we cannot say. Doubtless the present material of music will be altered or expanded, and so pave the way for further development in expression of new ideas. Possibly future composers will find delight in more subtle shades, and progressions of chords and intervals which to our ears seem unintelligible. There is infinite scope in this direction, for as Hullah says: "The system of scales, modes, and harmonic tissues at present in use is by no means unchangeable, in past ages it was different, and doubtless will be changed in the future."

MARY DETT.

MUSICAL ASSOCIATION.

On Monday, at the Beethoven Rooms, Mr. E. F. Jacques read a paper on "The laws of Progress in Music." He claimed that the subject had hitherto been much neglected, and that the neglect was,

on account of the scientific knowledge now at the disposal of students, no longer justifiable. After defining the difference between Divine, Human, and Scientific "law," and stating that it was only in the last sense, as meaning "the ascertained sequence of events," that he wished to use the word, he drew attention to the ambiguity surrounding the term "Progress." While men differed but little in the subjective meanings they attached to this word, a common standard of that which constitutes its objective existence was by no means agreed upon. It was not, however, for want of a definition. Mr. Herbert Spencer had clearly explained the nature of Progress thirty years ago in the "Westminster Review," and had since developed his theory in his book, "First Principles." The lecturer then, taking Mr. Spencer's definition of Fine Art as "an objective register of subjective events," dwelt at some length on the nature of the impulses which lead to the production of a work of art; and drew attention to the difference between composers and their public with regard to the comprehension and use of music as an emotional language. He denied its claim to be called a "universal" language—its idiom required to be studied. In proof of this he read a lengthy extract from Wagner's "A communication to my friends" ("Musical World," Oct. 28, 1871). Mr. Spencer had asserted that "Music is but an idealisation of the natural language of emotion." He, the lecturer, however, considered this was going too far, since it was plain that the formal elements of music owed their origin and development to man's "decorative" instincts, which themselves were due to the necessities of his existence as part of the cosmical whole. The evolution of Fine Art being "a psychological process dependent upon social conditions," it was obvious that the study of its progress was not to be undertaken without serious preparation of a scientific kind. The labours of certain writers were here acknowledged as not without value in such an investigation, Fétis and Mr. Rowbotham being specially mentioned; but, said the lecturer, the right method had not yet been adopted. The laws of progress in natural phenomena being equally operant in human affairs, what was now wanted was a history of music which might be truly spoken of as "Philosophy teaching by examples." A *résumé* of the laws of evolution as set forth by Mr. Spencer was then given, and the lecturer said that these applied to musical history would explain much that now puzzled the student.

A brief discussion followed, in which Mr. Southgate, who was in the chair, Messrs. Fuller-Maitland, J. S. Shedlock, C. E. Stephens, and B. L. Mosely took part:

Correspondence.

ST. ANDREW'S UNIVERSITY AND MUSICAL DEGREES.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—Bein' raither flush i' the meantime—for whilk I bless the daith o' ma uncle Lunnion, the pawnbroker—I determined tae see life in Edinburry on ma road frae the Metropolis back tae Fife. Arrayin' masell, therefur, i' the suit whilk I spacially reserve for saicriments an' burials—a hat wi' hingin' crape, a coat wi' swally-tails, an' breeks buttoned at the knees—I ca'd upo' ane o' oor *Alma Mater's* godsons. I rings the bell, an' a flunkey comes tae the doot. "Funeral's at next 'ouse," says he in a perfect fury. "Second time you undertaker people 'ave trubbled us to-day;" an' wi' that he slammed the door i' ma face. This roused ma dander, so I gies the bell a puwll that micht hae brocht the hoose doon. Back comes the pampered menial. "I want tae see yer maister," says I imperiously. "E haint at 'ome," says ma gentleman, quite snappish. "Weel," says I, "gif it werena that ye've an awfu' stock o' impiddence tae the baigain, I'd say that ye were the verra servant that was entrusted wi' the single talent—yer single talent bein' *lecin'*. Ye tell me that yer maister's no at hame. Dae ye hear that signal, *Do—so la sol?* The hallelujah whistle, as I live by meat an' drink! Yer maister's a Freemason, like masell; an' that's the password o' oor lodge. See, there he's halfwey oot the garret wundie, whustlin like a Mus. Doc. amongst the laverocks, an' flappin' his arms like the sails o' a wurd-mill." "I 'umbly axes your parding, sir," says the valet, quite subdued. "Ye've muckle need," says I. "Ah," my deah doctah,

says the maister o' the hoose, shakin' hauns wi' me tae the elbies, "I'm so delighted to see you. It is so seldom that, in this benighted quartah of the globe-ah, one meets with a man of cooltyah such as you-ah. Hearing the altercation at the doo-ah, I thought that it must have been one of those plagues to which the best-regulated families are, above all others, so particularly subject (the sheriff-officah, of course); and, from my vantage-ground up-stairs, I was making reconnaissance. My pooah head is like to spleet-ah, held, as it is in the throes of composition. During the last fortnight I have been engaged upon a double chant-ah, which must be got ready by Eastah Day for the University of Manitob-ah; and this, I confidently expect, should bring me the degree of Musical Doctah." "A dooble chant?" says I. "That maun be a verra difficult thing tae mak; for I ken that Eleeshie fand it a richt hard nut tae crack when he wanted tae get a dooble portion o' Eljijie's speerit." "Right, my deah doctah," says ma freend shakin' hauns wi' me ance mair; "you are about the only man who can properly appreciate my genius." "But what's this?" says I, gaun owre tae the pianny—"Great Dagon has subdued our foe?" "Yes," says ma entertainer, "our common foe being that most extraordinary perversion of animated refuse—Mr. John Greig of this city." "Weel," says I, "Dawgon wadna dae him any harm; for i' the first place, Greig's a Philistine that erches his neck at oor 'doctorum hedere premia frontum'; and, i' the saicund place, gif Dawgon was half a fish, Greig's a hale ane—at a clachan." Let us keep him from our minds at arm's length," says ma host, mixin' a metaphor wi' a gless o' brandy. "Pray help yourself, doctah." "Wi' a' ma hert," says I. "But," quo I, "when ye get made 'Mus. Doc., Manitoba,' ye'll be forgettin' yer St. Andrew's cronies a'thegither. It'll be a case o' 'aff wi' the auld luvie, on wi' the new.'" "Nevah!" ejaculates ma freend. "The St. Andrew's musical degree shall evah have my heart of hearts. The thought of it always brings to my recollection, 'Rab the Rhyma's' address to 'sonsie-smirkin', deah-bought Bess'—the child of his *liaison*. But, doctah, you should look in at the meetings of the Edinburgh Society of Musicians. St. Andrew's University might well consider the propriety of granting its degree to all the members of that body, seeing that there is not a man of them who couldn't take the degree of Mus. Doc., Oxon, were *non-qualification* the necessary qualification. I need scarcely say that such a body of savants does not extend its membership to a meah musical tyro like Mr. Greig; and I am suah that, if you act on my advice, you will win fame and fortune for our common *Alma Mater*. Here are the names and addresses of the office-bearers." "The verra ticket," says I, clutchin' at the paper and makin' for the door, aflame wi' brandy an' wi' hope. *Au revoir*."

I am,
Deer Sur,
Yours i' the intervals o' sermon-writin',
SANDERS SANDERSON,
Doctor o' Diveenity, Airts an' Maidicin,
St. Andrews, Fife, N.B.

All Fules Day, 1889.

RIDE-MOTIVES.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—With reference to the article under the above title, which appeared in your issue of the 23rd ult., is it worth while to remind you that the "lovers" in the "Spectre's Bride" do *not* ride, but take a walk together, and that, in consequence, no Ride-Motive is to be found in Dvorak's powerful work? There is a theme—



—which bears quite a remarkable resemblance to Wagner's "Ritt-Motif" from the "Walküre," but as it occurs at the passage where, to quote the beautiful words of the libretto—

"The maiden then in deadly fright
Betook herself to headlong flight"

I suppose we shall have to consider it to be either the "deadly fright" or the "headlong flight" motive.

I notice that you quote the opening bars of Schubert's "Erl-King" as a Ride-Motive. Are they not more likely to suggest the "Nacht und Wind" of which the poet speaks?

In Carl Loewe's fine setting of Goethe's Ballad (like Schubert's, his Op. 1) there is an unmistakable Ride-Motive—



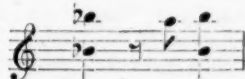
—the rhythm of which is identical with that of Wagner's.

It is interesting to turn to a writer of abstract music and see whether he attempts to "impart a realism to his musical delineation of the galloping of horses."

Now, in Brahms' Op. 33, "Romanzen aus Tieck's Magelone" there is a splendid song describing the delights of "flying through the world" on horseback. The poem begins—

"Keinen hat es noch gereut, der das Ross bestiegen
Um in frischer Jugendzeit durch die Welt zu fliegen."

There are 258 bars so the song, in 126 of which this rhythmical figure—



—is employed. But such is the art of the master that no feeling of monotony is experienced.

I am, Sir,
Yours, &c.,
A. J.

DR. LEWIS' DEGREE.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Will you please make the following correction in my letter of last week; line 26, instead of "signed by the members of the council," read "signed by two of the members of the council." The mistake is the printer's, as you will see by my MS.

Yours truly,
CHARLES VINCENT.

[We have received several more letters on this subject, but consider that, for the present at least, the discussion must be closed.—ED. MUSICAL WORLD.]

Foreign Notes.

News reaches us from Stockholm of the successful appearances there of Mdle. Gabrielle Wietrovitz, a young violinist who has studied under Joachim. She played, in a concert given at the Royal Opera House, Mendelssohn's Concerto, and an Adagio of Spohr, in which she displayed, it is said, an incomparable *verve* and solidity of tone.

The latest jubilee announced for celebration this year is that of Anton Rubinstein, who made his first public appearance on July 28, 1839, at a concert given in Moscow, the great pianist having then been nine years old.

Our Parisian contemporary, "Le Ménestrel," is excellently well "up" in English operatic news. It announces the recent successful production at the Prince of Wales's Theatre of an operetta, "John Smith," by MM. Laur and Calcheott, and that, less successful, of Mr. Jerome Hopkins's Biblical drama "Samuel." The same journal states that Signor Camerana, an Italian composer residing in Manchester, is at work on an English opera, entitled "Thou art afar."

The perambulating minstrel, with whom we are too familiar, who plays simultaneously on the pan-pipes, the accordion, the drum, and a few other instruments, has been eclipsed by a wealthy Spaniard, by name d'Icarnamo, who recently gave a concert in Florence. He had engaged several artists to assist him; but his behaviour was of such an extraordinary nature that they, in a fit of disgust, quitted the concert-room. Nothing daunted by their desertion, the Spaniard boldly proceeded to carry out the programme unaided. He played, he sang, he fiddled. Nor did his courage fail him here, for on coming to the duet from "Don Giovanni," he proceeded to sing it alone, executing the soprano part in falsetto. The effect is hardly to be described.

We have already announced the success which Miss Emma Eames, the young American singer, has met with at the Paris Opera in Gounod's "Roméo et Juliette." We have further to add that her success has driven the poet of "L'Union de l'Ouest" into song. He has addressed the following acrostic to MM. Ritt and Gailhard:—

E En dépit du grand nom que porte votre scène,
A nos yeux son éclat commençait à pâlir;
A Mais Eames est venue! A sa voix de sirène
M En un instant, du chant on salue une reine;
S Son triomphe est garant d'un splendide avenir.

The intention is good, to say the least.

M. Massenet's new opera, "Esclarmonde," is in course of rehearsal at the Paris Opéra Comique, and, as far as may be judged by its present progress, is a work of high order. At the last rehearsal M. Massenet, who was present, was so delighted with the way in which the music had been performed, that he exclaimed to M. Danbé: "When a composer hears his music executed with such perfection, he regrets that he could not do his own part better."

The competition for the three best Orchestral Suites, instituted by the Directors of the Berlin "Konzert-haus," has ended in a rather decisive failure. Out of twenty-three compositions sent in, not one has been thought worthy to receive the first prize (600 marks). The second (400 marks) has been adjudged to Herr Jos. V. v. Voss, and the third (200 marks) to a Dutchman, Wouter Hutschenruyter. Apparently competitions and the offering of prizes are no more successful in developing the modest ability which blushes unseen in Germany, than in our own country, where the Mendelssohn Scholarship still awaits the genius who shall put forth an adequate claim to it.

Herr Moritz Moszkowski appears to be engaged on an opera. So at least we gather from the statement that, during his late visit to Warsaw, some fragments of one were performed.

The "Manner-gesang Verein," of Vienna, is about to pay a visit to London. It appears that 160 members have already agreed to come. They are to arrive in London on June 3, and their first concert is to take place in St. James' Hall on the following day. On June 6, they will appear at a popular concert at the Crystal Palace.

Herr Richard Strauss has suddenly, and for some unexplained reason, decided to give up his engagement at the Royal Opera House of Munich, in the course of the Spring.

In addition to the success, chronicled in these columns last week, achieved by Mr. Fritz Hartvigson in Denmark, we learn that this admirable young pianist gave an orchestral concert on the 21st ult., at Copenhagen. Mr. Hartvigson played a Rhapsody of Liszt, as well as the same master's "Todtentanz," and Raff's "Giga and Variations." The Crown Prince and Princess were present with their suite.

Mozart's "Il Seraglio" was performed last month at the Zizinia Theatre of Alexandria, a Greek translation of the book being used.

Arrigo Boito has completed an operatic libretto, "Farnese," which will be set by Signor Constantino Palumbo, who is remembered best by his work, "Maria Stuarda," represented at the San Carlo Theatre of Naples in 1874.

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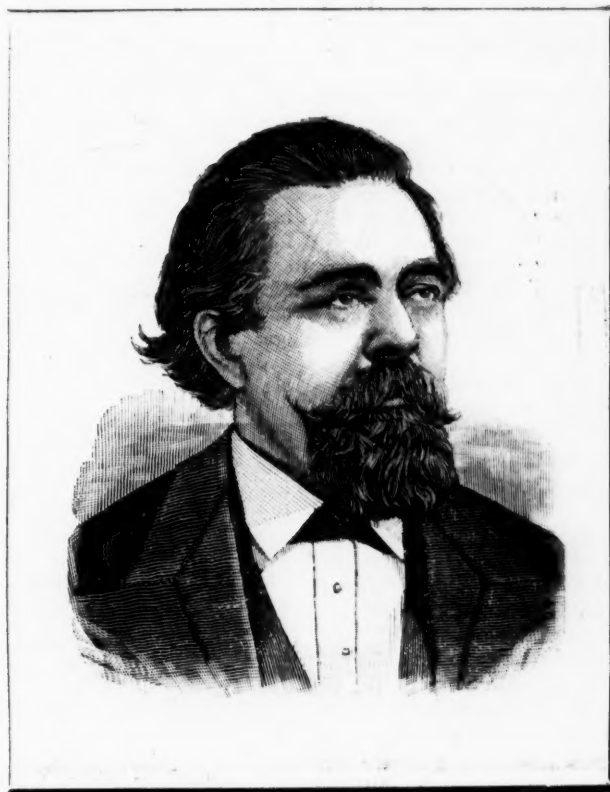
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MR. C. F. THEODOR STEINWAY.

MR. C. FREDERICK THEODOR STEINWAY, whose death we announced last week, was born on November 6, 1825, in Seesen, where his father had established a pianoforte manufactory. From his father he received his first scientific and technical instruction, and when the German business was closed, and his father and brothers went to New York, he remained in Europe and opened a business in his own name at Brunswick, which he carried on until 1865, and which, on the death of his brothers Henry and Charles, he sold, and removed to New York to join the house of Steinway & Sons, which had already attained large proportions. From this date until the time of his death he was assiduous in his endeavours to promote and improve the industry with which his name has since been associated. His first important invention was the Resonator (1866), which was devised to prevent that relaxation of the sounding-board which was previously inevitable, an invention further modified and extended in 1869 and 1872. In 1868 he invented the Tubular Frame Action, which was to avoid all splitting or warping of rails. In 1872 the Duplex was discovered and applied, by means of which the hitherto dormant and useless portion of the strings were brought into action, and in the same year was produced the Cupola Metal Frame. Of Mr. STEINWAY'S achievements in this direction we have no space to speak in detail; suffice it to say that to his knowledge and technical skill are due very many of the improvements in construction, tone, and durability which have of late years made the modern pianoforte so sympathetic and docile an instrument. Mr. STEINWAY died at Brunswick on March 25.

Concerts.

CRYSTAL PALACE.

A programme which left absolutely no room for criticism, and interpretations equally perfect, made the eighteenth Saturday concert one of the most enjoyable ever given at the Palace. The Symphony was that by Schumann in D minor, so remarkable for the unity achieved by the use, in various portions, of the same themes, and by the absence of the customary breaks between the movements. Herr Joachim, who was in his best form, played, as only he can play it, his magnificent Hungarian Concerto—a work worthy to stand by the side of any of its kind, not excepting Beethoven's—and delighted his hearers later with some smaller pieces by Bach. Another composition of Herr Joachim's was also heard, the scena for "Marfa," from Schiller's "Demetrius." This extremely fine and important piece was delivered with great dramatic feeling by Miss Lena Little, who was placed somewhat at a disadvantage by reason of the rather heavy scoring. The composer, it may be mentioned, expressed his complete satisfaction with the clever lady's rendering. She afterwards gave two songs by Brahms in her most charming manner. Beethoven's "Leonora," No. 3, and Mendelssohn's "Fingal's Cave" overtures were also played—how, it is superfluous to say, seeing that Mr. Manns conducted.

PHILHARMONIC SOCIETY.

The activity of this venerable society suggests the discovery by the directors of an *elixir vitæ*. For the sake of other corporate bodies we hope they will not keep their secret too closely. Their second concert for example was characterised by quite an *embarras de richesses*. Three conductors; a new work by Dr. Stanford, played by Herr Joachim; and a new pianist; to say nothing of the *rentrée* of Mr. Cowen! The new work, Dr. Stanford's Suite for violin and orchestra, was disappointing. It consists of five movements, an Overture, Allemande, Ballade, Tambourin, and Rondo Finale-Giga, none of which exhibit the composer at his best. That they have many good points goes without saying—Dr. Stanford is too able to sink below a certain level; but by comparison with recent works from the same pen the suite is dry and uninspired. The Ballade is the best portion, being marked by a certain grimness that is not by any means unpleasant. The passages for solo violin are singularly ungrateful, but as Herr Joachim's intonation was unfortunately far from perfect, they probably sounded worse than they should have done. The interpretation of Grieg's A minor Concerto by Madame Backer Gröndahl showed that the composer (who conducted) had not over-estimated his countrywoman's gifts when he recommended her to the directors. Her technique is perfect, and we should call her touch bright and sparkling, but that these words do not convey the caressing delicacy, tenderness, and finish in which its chief charm lies. Madame Backer Gröndahl's success—never for a moment doubtful—became evident at the close of her performance. She was thrice recalled to the platform.

In accordance with a custom we would rather see honoured in the breach than the observance, the Symphony—Schubert's divine fragment in B minor—was placed at the commencement of the programme. Its direction was the second duty—if that can be called a duty which was evidently a labour of love—which fell to Mr. Cowen on his return to his post, his first having been the acknowledgment of the ovation which naturally greeted his appearance. The *andante con moto* was taken somewhat slowly, and seemed unduly long in consequence, but, this apart, the work has seldom received more sympathetic treatment. Its wondrous eloquence and beauty were consequently more than ever apparent, and its listeners more than ever inclined to sigh for its unhappy composer. Mr. Cowen conducted also a capital performance of Mendelssohn's music to "A Midsummer Night's Dream." The vocalist was Miss Antoinette Trebelli who sang Mozart's "Non mi dir" and Rossini's "Sombre forêts" with much charm and finish. Next Thursday Mr. Tchaikowsky will conduct his orchestral Suite in D (hitherto

unheard in England) and his piano Concerto in B flat, the solo part in which will be played by Mr. Sapelnikoff.

POPULAR CONCERTS.

The final appearance this season of Herr and Madame Grieg attracted, last Saturday, an audience at least as large as those which have assembled at each of their former appearances. Herr Grieg was heard in some of the most important and delightful of his compositions. His third set of Lyric Pieces (Op. 43), are distinctly more original and more highly finished than the two earlier sets, while the author's charm of touch and style displayed their delicate grace in the most favourable light possible. The same may be said of the performance by Madame Grieg of five of her husband's most expressive songs. The third violin Sonata, magnificently rendered by Madame Neruda and the composer, was heard for the first time at these concerts. It stands in the front rank of Grieg's works, and displays greater depth of earnestness, as well as far more continuity of thought and facility of expression, than are to be found in his earlier works in classic form.

The opening Quartet, played by Mme. Neruda, MM. Ries, Straus and Piatti, was Dvorak's in E flat, spiritedly rendered, a special word of admiration being due to Herr Straus, for his rendering of the important viola part. The closing number was Schubert's Allegro Assai in C minor, from an unfinished quartet.

Monday's concert consisted of works so entirely familiar that a mere record rather than a detailed notice of them is advisable. Bach's Concerto in D minor, or its performance by Mme. Neruda and Herr Joachim, again drew an immense audience. Beethoven was represented by his early Quartet in B flat, and pianoforte Trio in E flat, Op. 70, both of which were perfectly played. Miss Fanny Davies gave an exceptionally fine rendering of Mendelssohn's Prelude and Fugue in E minor, and for an *encore*, one of the same composer's "Lieder." Mr. Max Heinrich was the vocalist, and sang Schubert's "Liebesbotschaft" and Brahms's "Wie bist du meine Königin" in admirably artistic fashion.

HERR STAVENHAGEN'S RECITAL.

Herr Stavenhagen aroused the enthusiasm of a large audience at his recital on the 29th ult., at Princes' Hall, by his remarkably fine performance of an unusually trying programme. Herr Stavenhagen's nervous powers seem limitless, and when his sometimes—though rarely—too powerful *fortissimo* is moderated, we shall have before us a very perfect artist, graceful and vigorous, poetic and bold. This same *fortissimo* has been praised as rivaling in brilliancy that of Liszt; as, on the other hand, his feathery *pianissimo* is said to resemble that of his great master. The chief items on the programme were Liszt's Sonata in B minor, Schumann's "Papillons" (omitting Nos. 2 and 10), Beethoven's Sonata Op. 110, and a new, unprinted edition of Liszt's Rhapsodie, No. 13. After several recalls, two of Chopin's Valses (Op. 70, No. 1, and, linked with it, Op. 64, No. 1.) were added. The rendering of Liszt's Sonata was full of passion and fire; some liberties were taken with the text, most, if not all of which were probably authorised by the composer. The reading of Schumann's "Papillons" was particularly winning; Herr Stavenhagen has caught their very spirit of fun and merry humour, blended with tenderness. The slow movement of Beethoven's Sonata was given with appropriate pathos; and at the end of the scheme, Liszt's Rhapsody, in its further elaborated form, must have called forth some signs of fatigue from anything but nerves of iron. Herr Stavenhagen, however, appeared, if anything, more full of energy and fresher than when he began his programme.

ROYAL CHORAL SOCIETY.

M. Peter Benoit's oratorio, "Lucifer," was produced by the Royal Choral Society on Wednesday last, for the first time in England. An exhaustive description of the work and its composer appeared in the "Musical World" of November 17, 1888, and it seems scarcely needful that that description should be here repeated. It was then pointed out

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that M. Benoit is chiefly remarkable for the strenuous zeal with which he has endeavoured to found a new school of Flemish music; an attempt which, by the French critics at least, is not favourably regarded. Taken as an example of the new art, it must be confessed that the oratorio is original rather in form than in subject-matter. The personages are all of a symbolic nature, no human character being introduced, and the story deals, always in a highly figurative and even shadowy way, with the attempts made by Lucifer and his companions to destroy the power of Heaven. A large and inspiring subject, indeed; but it must be confessed that the composer has not kept on the level of his theme throughout. In the article to which we have referred, it was stated that the most beautiful portions of the work were undoubtedly the air for tenor (Water) and the duet for soprano and contralto (Fire)—a criticism whose truth was plainly seen on Wednesday, when these charming numbers were welcomed as a relief from the tedious iterations which form so large a part of the music. That much of the choral writing is picturesque and strong, may also be admitted; but there is throughout a marked paucity of subject-matter, which, also, is never developed, but only repeated, and the bold attempts to secure novel effects befitting the theme are by no means always successful. Nor is there any sustained effort at independent orchestration.

In coming to the performance, it is pleasant to record a rendering which could hardly fail to be grateful to the composer—who, it is understood, was present, although it had been feared that the death of his father might have prevented his visit. The only important slip noticeable was on the part of the soloists, who, getting flat in a quartet followed immediately by a choral number, dragged the chorus down with them, with a result which, but for the courage of Mr. Barnby and Mr. Hodge, might have been disastrous. Of the soloists, one only, Madame Patey, can now be claimed as "native;" the other four—Madame Lemmens-Sherrington, Mr. Constantin de Bom (a tenor whose sweet voice was hardly forcible enough for the Albert Hall, and who took Mr. Hensler's place at very short notice), Mr. R. Fontaine, and Mr. Emil Blauwaert—were imported from Belgium. That Madame Lemmens-Sherrington was heartily welcomed, may be assumed; while M. Blauwaert's magnificent voice and style rendered his acceptance certain. The orchestra and chorus were equally satisfying.

ROYAL COLLEGE OF MUSIC.

At the Orchestral Concert given by the Students under Professor Holmes on the 27th ult., Miss Annie Grimson greatly distinguished herself by a performance of Beethoven's so-called "Emperor" Concerto, in which she evinced a maturity of style not usual at the student stage. Mr. Sutcliffe was also very successful in Max Bruch's violin Concerto, considerable improvement in expressive power being evident. The most finished performance, however, was that by Mr. W. H. Squire of the Romance from Molique's violoncello Concerto. This young artist should have a distinguished career before him. Miss Sara Berry, who has a rich and well trained voice, sang Gluck's "Che farò," but without apparently in the least understanding what it was all about, and Mr. S. P. Musson showed promise in "It is enough" from "Elijah." The orchestra accompanied all these works and played Cherubini's "Anacreon" and Schumann's "Genoveva" overtures in a style that is now happily familiar. Of the orchestral concert which took place on Thursday, under the direction of Dr. Stanford, and which included a M.S. pianoforte Concerto by one of the students, Mr. S. P. Waddington, we must take another opportunity of speaking.

MISCELLANEOUS CONCERTS.

THE FRASER QUINTET.—A concert was given in St. George's Hall on Tuesday evening, by the charming and accomplished young ladies who compose the "Fraser Quintet" in aid of the Great Northern Hospital, which, it may be hoped, will reap substantial benefit. The chief interest of the concert centred around an operetta, "Romany Lore," written by Mrs. Fraser, and composed by Mr. G. F.

Vincent, which was then performed for the first time. The book, which has a plot of almost Homeric simplicity, is well written and amusing, and the music, if not of Wagnerian intensity, is throughout tuneful and pleasant. The four characters were efficiently sustained by Miss Violet Fraser, Miss Elsie Evans, Mr. Henry Yates and Mr. Oscar Baird, who all sang and acted well, though a special word of praise was deserved by Miss Violet Fraser for her graceful and charming dancing. The operetta was preceded by a "miscellaneous" first part, in which songs were admirably given by Miss Marian Mackenzie and Mr. Frederic King; gracefully played solos on the violin and piano were played by Miss Mabel and Miss Ethel Fraser; and Mr. Herbert Harraden gave a diverting musical sketch.

MR. MAX HEINRICH'S RECITALS.—This admirable artist gave the first of three Song Recitals on Tuesday evening last, at the Steinway Hall. He received assistance, in carrying out a programme of great interest, from Mr. J. H. Bonawitz and Miss Lena Little, the former giving excellent readings of the "Waldstein" Sonata, and of Chopin's Nocturne in F minor, and Scherzo in B flat minor, while the lady sang, in her own artistic way, songs by Goring Thomas, Hubert Parry and others, besides joining Mr. Heinrich in selections from Schubert's "Faust" music. Mr. Heinrich's own contributions included Schumann's "Loreley," "Der Arme Peter," and "Sehnsucht" and songs from the "Trompeter von Säckingen."

TRINITY COLLEGE, LONDON.—An orchestral concert was given in Princes' Hall, on Monday last, by the students of this excellent institution, when evidence of the most satisfactory kind was given of the quality of the instruction offered. The programme included the allegro from Beethoven's "Pastoral" Symphony, Sterndale Bennett's "Paradise and Peri" Overture, and Bach's Concerto for two Pianofortes and Orchestra in C, of which latter item a satisfactory rendering was given, Mr. Butel and Mr. Timperley being responsible for the pianoforte parts. The vocal selections comprised songs by Mr. A. J. Bonnell, Miss M. Bowley, and Mr. Frank Swinford.

MR. ALGERNON LINDO gave his third annual Pupil's Matinée at the Portman Rooms on Wednesday last. The programme was composed exclusively of pianoforte works, all with one exception interpreted by the various pupils of Mr. Lindo, the exception being the Rhapsodie Hongroise in E flat of Liszt, which was put down as the finale of the concert for the professor himself. Amongst the many young ladies who appeared during the afternoon a word of commendation is due to Miss Winifred Geleard-Smith, who gave a very intelligent reading of Mendelssohn's E minor Prelude, although she showed a tendency to over-accentuate the principal theme. Miss Nahon displayed a good touch and neat execution in Leybach's "Norma" Fantasia, while the two first numbers of the "Waldscenen" (Schumann) received an admirable interpretation at the hands of Miss Franklin. The young pianist played with care, delicacy, and finish, and acquitted herself of her task most efficiently.

HACKNEY.—The North-East London Institute of Music gave, at the Town Hall on Saturday evening last, their first concert of classical chamber music. The result was so far satisfactory that it is proposed to arrange for a series of fortnightly concerts next autumn and to give a few more this season; and when we add that Mr. Ebenezer Prout is the Principal, and Mr. W. G. McNaught the Vice-Principal of the Institute, there can be no doubt as to the artistic success of the enterprise. The programme on Saturday consisted of Haydn's Trio for piano, violin, and 'cello, in A major, No. 7; Mendelssohn's Sonata for piano and 'cello, Op. 45; Mozart's Sonata in A major, for piano and violin; and Beethoven's Quartet for piano, violin, viola, and 'cello, Op. 16. These works were ably rendered by Messrs. Algernon Ashton (piano), A. Kummer (violin), E. W. Ritter (viola), and E. van der Straeten ('cello). Mrs. Th. White was the vocalist, and gave songs by Lotti and Mendelssohn.

PEOPLE'S PALACE.—A concert was given at the People's Palace, Mile End Road, E., on Wednesday, April 3. The vocalists were the Misses Delves-Yates, Miss Annie Swinfen, Mr. Grevillius and Mr. A. R. Sennett; the solo violinist was Miss Adela Duckham, and Mr. Orton Bradley, Musical Director of the People's Palace, was the accompanist. The feature of the concert was the violin solo playing of Miss Adela Duckham. Her numbers were Vieuxtemps' "Souvenir d'Amérique," and De Beriot's "Tremolo," and the applause was so

enthusiastic and prolonged that she had to repeat each solo. Miss Lilian D. Yates was encored for "Ora Pro Nobis;" and the duet "Ash Grove" in which she took part with her sister, Miss Delves Yates, was also encored.

ST. JAMES'S HALL.—A concert was given on Wednesday last in aid of the Police Orphanage. The artists were Mmes. Bertha Moore and Antoinette Sterling, Miss Alice Gomez, and Miss Patti Winter—the latter making, we believe, her first appearance since a long course of study in Italy, which has greatly improved a naturally fine and sympathetic mezzo-soprano voice—Messrs C. Banks, C. Copland, and Maybrick. Herr Waldemar Meyer was the violinist, and the band of the A division also appeared.

PROVINCIAL.

LEEDS, April 2.

Two more series of concerts, both private enterprises, came to an end last week. On Monday, Mr. Edgar Haddock, a local violinist, gave the tenth of his "musical evenings," being the fiftieth of these concerts since their institution. Miss Jeanne Douste was the pianist, and showed her artistic discrimination in her selection of solos, of which the principal was Brahms's highly interesting "Variations and fugue on a theme by Handel," though a "Romance," by Rubinstein, was better suited to display the perfection of touch and delicate taste of this clever young artist. Mr. Haddock played Schumann's "Gartenmelodie," Raff's "Cavatina," and other solo pieces, joining Miss Douste in Beethoven's Sonata in G (Op. 30, No. 3) and Raff's March in C minor.

Mr. Fred. Dawson, who, in spite of his youth, may without exaggeration be termed the most brilliant pianist in the West Riding, gave the last of his concerts on March 27, when the most notable incident of the evening was the concert-giver's dashing performance of Liszt's Twelfth Hungarian Rhapsody, a work well suited to Mr. Dawson's style. Beethoven's "Waldstein" Sonata was less successful; in technique the player was more than equal to its requirements, in feeling it was otherwise. Mr. Dittmar was the violinist, and his playing of a "Romance" by Svendsen deserves praise. Madame E. Clarke was the vocalist.

Arrangements for the Leeds Festival, to be held next October, are steadily advancing. The outline programme is now published, and has met with the unanimous approval of musicians; indeed, in sustained interest and great variety, it promises to be second to none of its predecessors, if not in advance of them all. In accordance with the excellent custom which prevails at this Festival, a fresh chorus is formed for each occasion, every member being separately tested, a plan which reduces to a minimum the possibility of the inclusion of worn-out voices. Some 600 applicants have already gone through this preliminary ordeal, and, the requisite number having been selected from them, chorus rehearsals will probably be commenced in two or three weeks' time, Mr. Alfred Broughton being for the second time chorus-master, whilst Mr. H. M. Lawrence has been appointed chorus-pianist. The guarantee fund now amounts to about £30,000, being eight or nine thousand more than it was at the corresponding time before the Festival of 1886.

BIRMINGHAM, April 1.

Although our musical season is fast closing upon us, the week just ended has been of unusual interest and rich in musical events and novelties; and our Town Hall, theatres and assembly rooms have been crowded in consequence. The Birmingham Festival Choral Society gave their fourth and last Subscription Concert before a house packed in every part, when Mendelssohn's "Elijah," with Madame Nordica, Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Watkin Mills as principals, was performed. I may at once say that a finer rendering of the Birmingham Oratorio has seldom been heard, and the palm may justly be awarded to our excellent choristers, who on this occasion surpassed themselves, and for volume of tone, precision

and perfect ensemble give way to none. The orchestra, including the principal instrumentalists in the Midlands, deserve a special word of praise for their admirable accompaniments, and to Mr. Stockley, the conductor, the heartiest thanks are due for the manner in which he manoeuvres his little army of 450 performers. Madame Nordica, resplendent in her diamonds, looked a perfect "jeune enchanteresse," and by her delicious voice, pure and telling, and still more by her consummate art, fascinated and delighted her hearers. Miss Hilda Wilson sang with her wonted care, but we were somewhat disappointed with her voice, which showed a distinct break between the lower and higher registers, not altogether pleasant. Not many months ago we heard Mr. Lloyd in the "Elijah," but on no occasion have we heard our great tenor to such advantage. Mr. Watkin Mills was in splendid voice, and the improvement in the timbre of his organ was marked. Our Town Hall organist, Mr. C. W. Perkins, rendered valuable service on the dilapidated organ.

The Annual Concert given by Miss Fanny Davies, with the assistance of Signor Piatti, was an unusual treat to all music lovers. Although Miss Fanny Davies' playing is not marked by that certain individuality, the outcome of true genius, it is always perfect in technique and artistic finish. At the new Grand Theatre Bualossi's new comic opera "Delia" was performed for the first time here. The company has been organised by Mr. Horace Guy, and is one of the best touring troupes ever brought into the provinces. The libretto has been compiled by Mr. F. Soulbien (a *nom de plume* of a well-known London journalist), from Scribe's "La Frileuse," and there is much in it that reminds us of Offenbach's "La Grande Duchesse de Gérolstein." The music is charming, graceful and piquant, and the orchestration is not wanting in effective colouring. A "gavotte chantante" in the second act fairly roused the house and had to be repeated, as well as many other numbers. The beautiful dresses, appointments, &c. are in charming taste, rich and handsome, and "Delia" is likely to become a highly popular and paying comic opera. To-day "Paul Jones" will be given for the first time here by Carl Rosa's Light Opera Company, at the Theatre Royal.

GLASGOW, April 1.

On Monday, Tuesday, and Wednesday evenings of last week, performances were given by the Members of the Philomel Club of Gilbert and Sullivan's popular opera "The Sorcerer," in the Queen's Rooms. On each occasion the room was filled by large, fashionable and thoroughly appreciative audiences. Looking at the performances both from an artistic and financial point of view, they were a thorough success, of which the members may well be proud. Miss Smyth made a most successful "Aline," Mr. Dunsmore was pleasing as "Alexis," and Mr. H. J. McDowell gave a fine impersonation of "Sir Marmaduke." The conductor, Mr. Duncan Smyth, is indeed to be congratulated on the smoothness of the performance, and a word of credit is due to Mr. G. Walter Baynham, to whose experienced hands the stage management was entrusted.

A grand Chamber Concert will be given on Thursday evening, 4th instant, in St. Andrew's Halls, at which the following artists will appear:—Dr. Joseph Joachim, Herr L. Ries, Mr. A. Gibson, Signor A. Piatti, and Miss Fanny Davies. After the concert the Glasgow Society of Musicians will entertain Dr. Joachim and Signor Piatti to supper at McLean's Hotel.

HUDDERSFIELD, April 1.

The Huddersfield Choral Society gave a very creditable performance of Berlioz's "Faust" in the Town Hall, on Friday evening the 22nd instant, before a crowded and appreciative audience. The principals engaged were Miss Mary Davies, Mr. Charles Banks, and Mr. Watkin Mills. The band and chorus of the Society had been augmented to 450 performers, and they rendered the very exacting score in a manner worthy of great praise. Mr. John North again proved himself to be a conductor of much ability, and to him is due in a large measure the success of the performance.

The last of the Subscription Concerts was given on Tuesday, March 26, when a grand dramatic recital of Shakespeare's "Midsummer Night's Dream" was given by Mr. S. Brandram, M.A. The effect of the recital was greatly enhanced by Mendelssohn's Incidental Music,

Mr. Arthur Walenn's evening concert is announced for Tuesday next, in the Athenæum Camden Road, for which an interesting programme has been prepared. Madame Belle Cole, Miss Olga Isler, and Mr. Bridson will be the vocalists.

THE annual meeting of the Royal Normal College and Academy of Music for the Blind was held at Grosvenor House on Saturday last, under the presidency of Sir Lyon Playfair. The adoption of the report was moved by the Right Hon. A. J. Mundella, M.P., who expressed his pleasure at the flourishing financial condition of the institution, but pointed out that, notwithstanding this, there was still urgent need of funds. He further spoke at length of the admirable work carried on by the college—than which, indeed, few institutions have nobler objects. The report showed that the total income for the past year had been £14,138, leaving a small balance in hand. Canon Fleming moved, and Dr. T. R. Armitage seconded, a resolution pledging the meeting to use its utmost exertions to promote the employment of certificated pupils of the college. An interesting programme of music was performed afterwards by a choir of students of the college, who gave ample evidence of the nature of the education there given.

Mr. J. H. Bonawitz's "Requiem" will be performed at Princes' Hall on the evening of April 17 the composer conducting. To describe adequately a work of such pretensions is beyond our power.

I usually fight shy of patent medicine advertisements, and my exasperation upon having started to read down an article in a newspaper, cunningly set up in the form of a literary or news essay, which develops into an unblushing advertising puff of some bottled concoction, is indescribable. Moreover, the stuffs most extensively recommended for the use of cyclists, in healing strained muscles, are generally sold at prices most frightfully out of proportion to the cost of the raw materials composing them. It is, therefore, all the more confidently, that I make a departure from my usual principles by offering a gratuitous and unsought-for puff for a kind of liniment which I have often seen advertised. I discovered its merits quite accidentally. Having bruised my leg by a fall from a broken tricycle, last Monday, I was offered a bottle at a relative's house, and after rubbing a microscopical portion of it on to the bruised place, more in order to satisfy my friend than with any faith in its virtues, I was agreeably surprised to wake up, the following morning, with every trace of stiffness and pain removed. And for the benefit of any of my readers, I add that the balm of which less than a teaspoonful cured me was St. Jacobs Oil, which will henceforth be exempted from my condemnation of similar preparations.

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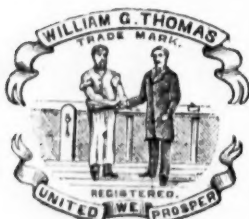
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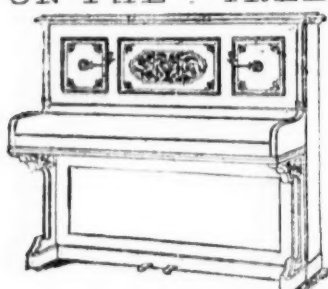


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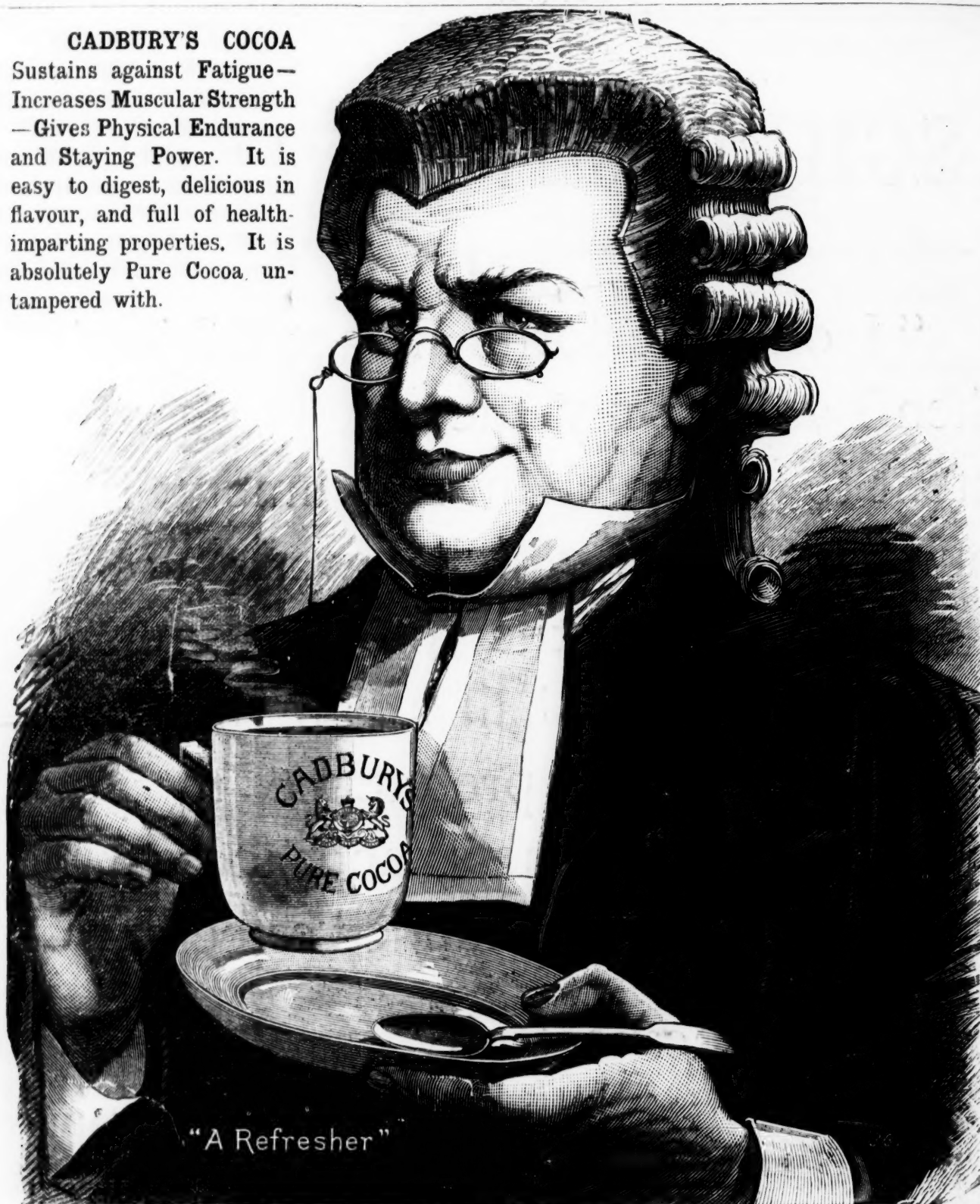
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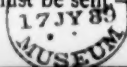
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The Organ World.

ON THE POSITION OF ORGANS IN CHURCHES.

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

In a time like the present, when so many new churches are built, the great majority of which are furnished with organs, it cannot but be a question of exceptional interest to all who are mixed up with church architecture or church music to find out the best position in such buildings to be occupied by the organ. Nor is the problem an easy one to solve, on account of the more or less extraneous considerations which enter into the subject. Besides which, it is just one of those matters concerning which it is impossible to lay down any one great general law which shall apply to every case. So many mistakes are continually made, however, and so much jealous difference of judgment exists between the organ builders and the architects, that it may be useful, and also (possibly) entertaining, to discuss the whole question from various aspects in such a paper as the present. It is, therefore, proposed to treat of the subject: (1) historically; (2) from a consideration of continental practice; and (3) with special reference to English places of worship at the present time. By far the best authority to which recourse can be had as to the history of English organs is the late Dr. Rimbault. Both in the compendious and admirable work which he published conjointly with Dr. Hopkins on the "History and Construction of the Organ," and also in his lecture on "Early English Organ Builders" (delivered before the College of Organists in 1864), he has given us a large fund of miscellaneous information, of which free use has been made in this paper. In the "Syntagma" of Prætorius, the "Harmonicorum Liber" of Mersennus, and the valuable treatise of Dom Bédos, may be also found some valuable facts, besides which we also have a most admirable work on old organ cases, published a few years ago by Mr. Arthur George Hill. On a careful comparison of these authorities, it appears certain that in early mediæval days most organs were generally of so small a size as to be portable from place to place within the church, and also from one church to another. In the comparatively few instances in which the instrument had a fixed position, that position would appear to have been on one or other side of the choir or chancel. Dr. Rimbault quotes Gervase, the Canterbury monk, to show that before the burning of that cathedral, in 1174, the organ stood "upon the vault of the south transept." After the rebuilding of the cathedral, the instrument was placed upon a large stone corbel, over the arch of St. Michael's Chapel, in the same transept. In Dart's view, given in his description of Canterbury Cathedral, the organ appears on the north side of the choir, between the third and fourth pillars, where it still remained till the time of Dr. Burney. These changes in the position of the organ seem to show that the authorities failed to find any one wholly satisfactory. And this is rendered more probable by the multitude of similarly frequent changes which are recorded in the case of other cathedrals. As an example, take the organ of York Minster; Robert Dallam's instrument, built in 1632, was by express command of King Charles I. placed on the north side of the choir, nearly opposite the archbishop's throne. But there is reason to believe that before that time an organ had stood over the entrance to the choir, in the rood loft, where it is now, for King Charles gave as his reason for placing the new instrument elsewhere that in the former position it intercepted the view of the altar from the nave. In 1690 we find that by command of Archbishop Lamplugh, the organ was re-erected on the choir screen, where it has remained ever since.

In old St. Paul's Cathedral we find, from a view of the interior given in Dugdale's "St. Paul's," that the organ was situated just over the choir stalls, on the north side of the choir. It is not known for certain how long that organ had been there, but it probably was one of the largest instruments of the period, and had, doubtless, been played upon by such worthies as Battin, Bevin, Tomkins, and Gibbons. It appears to have consisted of a great organ and separate choir, the former furnished with triptych shutters, as was usually the case with ancient organ cases. This was one of the few organs which survived the great Rebellion, and only came to a sad end when the old church perished in the Great Fire of London in 1665. We know that when Father Smith was employed to build a new organ for the present cathedral Sir Christopher Wren would have wished to retain the former side position for it, but was overruled by the then dean, who had it erected over the great screen at the west entrance of the choir, since which time it has twice changed its situation.

In Westminster Abbey it is not known where the organ stood before the Great Rebellion, but in Purcell's day it undoubtedly was placed above the north stalls of the choir. In 1730 this interesting instrument, which had been built by Father Smith in 1668, was removed to the adjoining church of St. Margaret's and the organ built by Schreider—which most of us remember, and parts of which are incorporated in the present organ—was placed upon the choir screen. Mr. Hill, in his interesting work, gives a representation of two small organs which, apparently, were used in Westminster Abbey at the coronation of William III., and were probably of Dutch build. They are attached to two of the pillars, probably on the south side, and connected by a gallery or bridge across the transept. It would be interesting to know more about these curious instruments.

At Winchester Cathedral it seems that, at the time of the Reformation, an organ was erected upon the rood screen to replace the old rood cross. By order of Charles I., this instrument was removed to the north side of the choir. It perished, utterly, as did almost all organs, through the sacrilegious violence of Cromwell's soldiery. In a note to p. 440, Vol. III. of Dr. Burney's "History of Music," he tells us that "at Chester the small primitive organ of that cathedral is still standing on the left (or north) side of the choir, though that which is now used is at the west end." From which it does not clearly appear whether more than the case only of "the small primitive organ" existed in 1789 (when the third volume of Burney's history was published), or whether it was only the mutilated skeleton of the organ erected before the Civil Wars. If it was still in playing condition in Burney's time, it would be worth while to make enquiries as to its previous and subsequent history. Possibly, it was a small specimen of Father Smith's work, which was afterwards removed to a room in the cloisters.

Dr. Rimbault informs us that according to MS. archives of Rochester, the old organ in that cathedral originally stood in the north transept. But in Fisher's "History of Rochester" (1722), we read: "Over the entrance to the choir is an ancient organ, which Browne Willis, when he surveyed the cathedral, termed 'a slightly organ;' but it now gives both the visible and audible indications of its great age. By the best information I can procure, it was erected very early in the seventeenth century, and so long since as 1688, it was styled 'an old instrument,' £160 were then paid for its repair, and a new 'choir' organ." It would seem then from this, that this organ was removed from the transept to the choir screen at some unknown date; that it was one of the few instruments which survived the great Rebellion, and that it retained its place till the erection of Green's organ in 1791.

In Dugdale's "Monasticon," there is a drawing of the interior of Lincoln Cathedral, in which the organ appears over the choir stalls on the north side. This is also quoted by Rimbault,

The same also appears to have been the case at Durham Cathedral,—likewise at Worcester before the Reformation. If from cathedrals we turn to college chapels, we find there also the same uniform practice of putting the organ on one side of the choir. There does not appear to have been any deviation from this practice before the time of the Restoration, except in a few special and isolated instances. Nor is the circumstance different in the case of ordinary parish churches, save that it was not unusual in the sixteenth century to have small portable organs which could be moved from one place to another. Probably, there is no unauthenticated instance in England of an organ either on the rood loft or at the west end of a church before the Reformation.

It is now time to turn to the continent, and see what has been the usual position of the organ in foreign churches. The oldest foreign organ that I have played upon is that in the nave of the Cathedral Freiburg, in Briesgau. This organ was built in 1520, and remained much in its original state when I tried it in 1851. It had two manuals and one octave of pedals. It stands in the nave on the north side, towards the west, at a considerable elevation. There is also a second and newer organ on the ground at the south side of the choir. In Milan Cathedral are two fairly large organs facing each other on the north and south, above the stalls, towards the west of the choir. Many Italian cathedrals have organs similarly placed. At the Church of St. Anthony, at Padua, there are *four* large organs. They are placed so as to partially enclose the four great piers at the entrance to the choir, and look very fine and imposing. On grand occasions I was informed that they are sometimes all played together. At the famous Church of St. Mark, at Venice, there are two large organs, one on either side, and four small ones in the side chapels. The Cathedral of Genoa has an organ in each transept. There is a church at Florence, the Chiesa de Carmine, which has a large west end organ over the entrance, and a smaller one in the choir. In the mighty Cathedral of St. Peter's, at Rome, there is no organ at all in the nave, except two or three small ones on wheels, which are moved about to various parts of the vast building as occasion may require. But in the Capella del Coro, where ordinary daily services are conducted, there are two organs facing one another in opposite galleries, of which the larger and better one is by Priori, a Roman builder, and it has two manuals and two octaves of pedals, only the compass is what is called "short," as is usually the case in Italy,—or at least it was so when I was there in 1851. There has been some talk of erecting a large organ in St. Peter's, but I do not think it has been in any way carried out. At Freiburg, in Switzerland, the celebrated organ is in a gallery at the west end. So it is at Berne, at Lucerne, and at Bale. At Ratisbon the organ is behind the high altar of the cathedral. The effect is good, but weak, as the sound cannot well get out of so confined a space. There are two other instances of this position, both at Venice. At the Frauenkirche, at Dresden, Silbermann's fine organ is similarly situated, except that it is in a gallery above the altar. At the Cathedral of Antwerp there is a fine large instrument on one side of the nave, besides two small ones in side chapels. At Seville Cathedral there are two enormous organs of real Spanish make, one on either side of the choir, above the choir stalls, besides two smaller ones in side chapels. In Strasburg Cathedral Silbermann's beautiful organ is in the triforium, over the second arch from the west, on the north side of the nave.

The common practice in the principal Lutheran churches of Germany is to place the instrument at the west end, over the entrance door, though to this there are many exceptions. Before the nave of Cologne Cathedral was completed, the organ stood upon the screen at the entrance to the choir, where it sounded remarkably well. Since the completion of the cathedral it has been removed into a transept.

I saw only one foreign church, and that was in Antwerp, where the organ was on the *jube*, or rood loft. In France it is customary to have in their cathedrals and large churches two organs—one very large, called "l'orgue de tribune," in a west end gallery, and the other smaller, on one side of the choir, called "l'orgue d'accompagnement." The result one is driven to by comparing all these examples is that there is no invariable rule, but that the position of the instrument depends on the exigencies of the service. Where the chief use of the organ is to lead the rough singing of chorales by the whole congregation, as it is in Lutheran Germany and Calvinistic Holland, the organ is properly placed at the west end, over the principal entrance. But where it is needed to accompany a choir at one time and to play grand voluntaries at another, as in France and in Austria, then it is usual to have two organs,—a large one in the nave and a smaller one close to the choir. Neither of these plans exactly fits our English requirements, although we may draw some useful lessons from a study of them.

(To be continued.)

ORGAN *versus* PIANOFORTE PLAYING.

In a series of articles on the "King and Queen of Instruments," which have appeared from the pen of Mr. Orlando Mansfield, the great players on both instruments are spoken of, including Bach, Conperin, Handel, and others. Regarding Mozart, the writer tells us that:—

He was accustomed to the organ from the early age of seven years. In 1769, when in Italy, his organ playing attracted crowds, and twenty years later he played the organ at Leipzig with such effect that a pupil of Sebastian Bach declared the old master to be risen from the dead. In 1779 Mozart was formally appointed organist of Salzburg Cathedral, an office which he resigned about eighteen months after, disgusted with the abominable treatment he received from the archbishop. Many other interesting incidents proving the accomplished character of Mozart's performances on the organ and pianoforte might be cited, but we must reluctantly leave them unnoticed for the present, as enough has been said to prove our argument.

It must not be forgotten, however, that the great Beethoven (1770—1827), was, in his younger days, celebrated for his organ playing. He studied under Neefe, organist of the Electoral Chapel at Bonn, deputed for his master at the age of eleven and a half years, and was appointed sub-organist in 1784. After his removal to Vienna in 1792, he does not appear to have accepted any regular organ appointment.

Johann Ludwig Dussek (1761—1812), the eminent pianist and pianoforte composer, commenced his study of the organ when only nine years of age. Four years before, at the early age of five, he had made his first efforts at pianoforte playing. When a mere child he was able to assist his father in his appointment of organist at Czeslau, in Bohemia. Dussek's abilities as an organist procured him in succession the appointments of organist to the Church of the Jesuits at Kuttenberg, and to churches at Mechlin and Berg-op-Zoom; and his practical acquaintance with the king of instruments influenced to a very large extent the manner in which he expressed many of the ideas which are found in his pianoforte works, especially in the slow movements.

The Abbé Vogler (1749-1814), an organist of European fame as a pianist, extemporised at Vienna with Beethoven himself. But his pupils, Carl Maria von Weber (1786-1826), the founder of the modern romantic school of pianoforte composition, and one of the greatest pianists of the day, and Jacob Meyerbeer (1791-1864), who possessed most remarkable powers of execution on the pianoforte, were both noted for their organ playing, and were in the habit of daily extemporising fugues, &c., in the cathedral at Darmstadt under Vogler's direction. The illustrious organist Adolph Hesse (1809-1863) was also a diligent student of the pianoforte.

Perhaps the most perfect combination of pianist and organist was found in the person of Mendelssohn (1809-1847). Contemporary

opinion described his pianoforte playing as being characterised by power, beauty, nobility and grace, and yet Mendelssohn was undoubtedly the greatest organist and organ composer since the days of Bach. The enthusiasm excited by his playing on the organs in St. Paul's, Christ Church (Newgate Street), and the Birmingham Town Hall, when in England, was immense. How greatly pianoforte playing assisted his organ performances is attested by Sir George Grove, who says: "The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano."

But even more surprising than any combination of pianoforte and organ playing we have yet noticed was that of Sigismund Thalberg (1812-1871), the greatest pianoforte *virtuoso* of the present century. Describing his technique, Herr Pauer says: "His scales were marvels of evenness; his shakes rivalled the trill of the canary bird; his arpeggios at times rolled like the waves of the sea, at others resembled the airy and transparent folds of the finest lace; his octaves were thundered forth with never failing accuracy, and his chords seemed to be struck out with mallets of English steel rather than played by fingers." And yet this man too was an organist. Dr. Spark of Leeds has furnished us with an interesting account of an excellent extemporisation in four and five parts given by Thalberg in the Leeds Town Hall, October 16, 1852, a performance which he (Dr. Spark) describes as at once clear and solid; and he goes on to relate how, in answer to his questions, Thalberg stated "that pianists like Mendelssohn, who well know that instrument, were better able to play the pianoforte in a more sustained and smooth style—especially in slow movements—than those who did not avail themselves of a similar advantage. I know," said Thalberg, "numbers of performers who are equally great at the organ and pianoforte, and possess the requisite touch for both."

And we must not forget that Gounod was organist at a church in Paris, and Gade at a church in Copenhagen, while Rheinberger, the greatest of contemporary German organists, began to study the pianoforte at the age of five, and was, in after years, a professor of that instrument in the conservatoire of Munich, and Mr. W. T. Best, of Liverpool, has deeply studied the pianoforte. Indeed, it may safely be said that there is scarcely any organist of repute in this country but has devoted more or less of his time to the study and practice of the queen of instruments, while a considerable number of pianists owe much to their knowledge of the organ."

Now organ touch is so even and good, all pianists anxious to acquire the power of *legato* and contrapuntal playing, should study and practise upon the "King of Instruments." Organists too, should study pianoforte playing in order to secure mastery over finger technicalities in their most varied, rapid, and complicated forms. The keyboard instruments are, indeed, very nearly allied as regards their playing, fingering, and methods of manipulation.

COLLEGE OF ORGANISTS.

A lecture on "Sight-singing" was given on Tuesday last by Mr. F. W. Wareham. A number of intelligent choristers now under Mr. Wareham's training sang the musical illustrations. The chair was ably occupied by Dr. C. W. Pearce. The meeting was also addressed by the following gentlemen:—Dr. Verrinder, Mr. Warriner, &c., and also Miss Kenway. Mr. Wareham based his lecture upon a full and careful consideration of staff and tonic sol-fa systems, and had much to say of Hullah, of Curwen, and the leaders of modern popular choral class singing. Mr. Wareham has deduced a remarkably clear method of teaching, published by Pitman & Co. There was a goodly audience present, and a great deal of interest was displayed in the valuable paper read. Votes of thanks to the lecturer and chairman closed the meeting.

SPECIFICATIONS.

ST. HELENS.—Mr. S. W. Pilling opened, in February last, the new organ which Messrs. Brindley & Foster have erected on their improved tubular pneumatic system at St. Mark's Church. The specification, which was drawn up by Mr. Pilling, contains the following stops:—

PEDAL.—Open bass, Sub bass, Gamba bass.
GREAT.—Bourdon, Open diapason, Salicional, Flûte harmonique, Octave diapason, Nazard, Doublette, Posaune, Swell tremulant.

SWELL.—Violin diapason, Rohr flûte, Echo diapason, Unda maris, Geigen principal, Full mixture, Cornopean, Oboe, Clarionet.

CHOIR.—Lieblich gedact, Viol de gambe, Vox angelica, Flauto traverso, Clarionet.

COUPLERS.—Swell to great, Swell to choir, Choir to great, Choir octave, Swell suboctave, Great to pedals, Swell to pedals, Choir to pedals.

Three pneumatic thumb pistons acting on great and pedal stops. Three ditto on the swell stops.

The swell to great and the great to pedal couplers are acted upon by pedal in addition to draw stop.

The great, swell, and pedal organs are placed in the chapel on the north side of the chancel, and the choir organ, with detached key console, is fixed on the south side of the chancel.

The two sections of the organ are enclosed in carved pitch pine cases, with spotted metal front pipes.

BACH ORGAN RECITALS.

At the Church of St. Mary Abchurch, Abchurch Lane, City, it will be remembered a very interesting series of recitals, entitled: "Six hours with the Organ Compositions of Johann Sebastian Bach" was given last year. Another, and a second series will be given by the same organist, Mr. Albert E. Bishop, shortly, the first performance of the series taking place on April 29, 1889, at three o'clock. Mr. Bishop has issued the following historical and critical notes:—

Prelude and Fugue in D major. (Peters' edition, Vol. IV., No. 3.) Written at Weimar. There are several MS. copies existing which give the Prelude by itself, and on these it is entitled "Concertato," on one MS. only are found the Prelude and the Fugue together. Spitta speaks of the whole work as being a "dazzlingly beautiful bravura piece." The Fugue has become one of the most popular on account of its strikingly original and eccentric subject, and its light construction allows of its being performed at a rather more rapid pace than those in which the parts are closely interwoven without danger of obscuring the detail.

Chorale "An Wasserflüssen Babylon," in G major. (Vol. VI., No. 12.) Here the accompanying counterpoint is in four parts, two of which are assigned to the pedal, while the *Cantus firmus* is given upon a separate manual. It was afterwards re-arranged by the composer in four parts, having one only on the pedal, which version will be found upon the following page of Vol. VI., Peters', and also in the Bach Society's edition. In the case of the Chorale "Aus tiefer noth" (Vol. VI., No. 13), with double pedal part, there is no doubt that the larger 16-ft. stops were intended to be used, although even there the effect is extremely heavy; but in the present case the quiet pathetic style of the words and music seems to indicate that the two parts upon the pedal could scarcely have been intended for other than 8-ft. stops, or, perhaps, with a very soft 16-ft. in addition.

Sonata in E flat, for two manuals and pedal. (Peters' edition, Vol. I., No. 1.) Allegro moderato. Adagio. Allegro. It has been thought advisable to repeat the six interesting Trio Sonatas, in order to avoid an undue proportion of the louder and heavier compositions, and to impart more variety to the programmes. Some details about these Sonatas will be found in the annotated programme of the former series.

Fugue in G major. (Vol. IX., No. 2.) An early work, probably written at Arnstadt, or possibly at Lüneberg; the fact that the existing MS. is entitled "Fugue, with pedal part," suggests its having been composed before Bach was in the habit of regularly writing independent parts for the pedal.

Chorale "Wo soll ich fliehen hin." (Vol. IX., No. 8.) In this little piece the Chorale tune is given in the bass, upon which is constructed two running parts, chiefly in canon.

Fantasia (or Prelude) in C minor. (Vol. IV., No. 12.) This Prelude formerly belonged to the C minor fugue in Vol. II. It is in five parts, and contains some excellent imitative movements. There is no reason for calling it a Fantasia; it would be more fitly described as an "Adagio."

Fantasia in G major. (Vol. IV., No. 11.) Written at Arnstadt. Here we have indeed a remarkable production. So eccentric is it that some have doubted its authenticity; Griepenkerl, however, assures us that four original MSS. of it are in existence. It commences with twenty-eight bars of semiquavers, leading to a massive

five-part movement of considerable length, and containing many bold and masterly suspensions. After a most unexpected climax a very rapid cadenza in demisemiquavers ends the piece. It would be in vain to place it side by side with the splendid works of the Leipzig period, but the careful student will not fail to discover in it evidences of that prodigious strength and originality which was eventually to make Bach what that prince of critics, Robert Schumann, declared him to be—viz., "the greatest composer in the world."

MAY 6. Fantasia and Fugue in C minor. (Vol. III. No. 6) Written at Weimar. This work is taken from a MS. in the handwriting of Krebs, who was one of Bach's best pupils; Griepenkerl considers it to be one of the most excellent of its kind among the organ works. The Fugue is constructed upon the same plan as that in F major and that in F minor.

Two specimens of the short Chorales contained in the "Orgel Buchlein." (Vol. V. Nos. 2 and 48.) (a) "Alle Menschen müssen sterben." (b) "Vater unser in Himmelreich." The "Orgel Buchlein" of which the autograph is in the Royal Library in Berlin, is a collection of fifty-six Chorale tunes briefly worked in contrapuntal manner. The title of the book, literally translated, reads as follows: "A little Organ book in which it is given to the beginning organist to perform Chorales in every different way, and to perfect himself in the study of the pedal, inasmuch as in the Chorales to be found in it the pedal is treated as quite *obligato*. Inscribed to the honour of God Most High, and that my neighbour may be taught by it."

Sonata in C minor. (Vol. I., No. 2.) Vivace. Largo. Allegro.

Fantasia and Fugue in C. (Vol. VIII., No. 9.) Written at Weimar. Although the above is for manual alone—all except the last three bars of the Fugue—yet it bears evidence of being far more mature than those works without pedal which characterised the earliest periods of the master's career.

Trio upon the Chorale "Wir Christenleut." (Vol. IX., No. 9) There appears to be some little doubt as to whether this interesting little piece was written by Bach or by his pupil, Krebs.

Concerto in A minor. (Vol. VIII., No. 2.) Allegro. Adagio senza pedale. Allegro. This is one of four Violin Concertos written by the Italian composer, Vivaldi, but transcribed for the organ by Bach. As it is probable that much of the detail of them in their present form is from the hand of the latter master, two specimens of these Concertos are introduced into these series. Dr. Burney tells us that Antonio Vivaldi was "Maestro di capella" of the "Conservatorio della Pietà" at Venice; he was contemporary with Bach and popular as a player upon and composer for the violin. His "Cuckoo Concerto" was a great favourite and became known in England at the time. He was an ordained priest of the Roman Church.

(To be continued.)

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—On March 30, M. Guilmant gave a recital, meeting with a very enthusiastic reception. His pieces were: First Sonata, Mendelssohn; "Meditation," Lefebure; "Nuptial Postlude," Guilmant; "Cantilene," Guilmant; Fugue, G minor, Bach; Improvisation, March, Lemmens. Several pieces were encored and greatly applauded.

IMMANUEL CHURCH, WEST BRITTON.—The following is the programme given by Mr. F. G. Brooker, recently:—Air and variations, in F, Dr. F. E. Gladstone; Barcarolle from Fourth Concerto, Op. 19, Sir W. Sterndale Bennett; Prelude and Fugue in D, Bach; First Sonata, Mendelssohn; Andante in F, Bruce H. Steane, A.C.O.; Overture in F minor, G. Morandi.

ST. JOHN'S CHURCH, CHELTENHAM.—Programme of a recital given on March 26, by Mr. Ernest A. Dicks, F.C.O. Organ Concerto, No. 1, in G minor, Handel; Chorus, "Praise His awful name" (Last Judgment), Spohr; Grand Fugue in E flat, on St. Ann's Tune, J. S. Bach; Air "Angels ever bright and fair," Handel; Ave Maria, Liszt; Andante in G, Dr. S. S. Wesley; Anthem, "Thou wilt keep him in perfect peace," E. A. Dicks, F.C.O.; Grand Solemn March in E flat, Henry Smart.

TOWN HALL, WEST BROMWICH.—Mr. William Hartland's organ recitals (Fifth of Eleventh Series)—On March 11, the organist was Mr. Samuel Prince Guttridge, A.C.O. (recently appointed organist and choirmaster to Sir Robert Menzies, Aberfeldy, Scotland). Programme: 3rd Sonata, Mendelssohn; Berceuse in A, Delbruck; Toccata and Fugue in D minor, Bach "Jerusalem the golden,"

Dr. Spark; Offertoire in F minor, Batiste; "The Better Land," Dr. Spark; March in G, Smart.

ST. GEORGE'S CHURCH, PERRY HILL, CATFORD.—On March 4, an organ recital was given by Mr. H. Collier Grounds. Programme: Overture, Daughter of Jairus, Sir John Stainer; Réverie Cantabile, Dr. Warwick Jordan; Coronation March, Meyerbeer; Concerto No. 1, Handel.

NOTES.

The death is announced, at the age of nearly 82, of the well-known hymn-writer Mr. G. Rawson. The deceased, who for many years resided at Leeds, was the author of a large number of hymns, which some time since were published in complete form by the Religious Tract Society and Messrs. Hodder and Stoughton.

As some difficulty has recently arisen in connection with popular recitals in London; organists, especially recitalists, should ascertain from the official agent, Mr. A. Moul, 26, Bond Street, their liabilities in connection with the performance of music by recently deceased and living members of the French Composer's Society and others concerned in the new international copyright arrangements; without definite knowledge of the matter, it may be well to mention the following writers' music as being possibly protected:—Batiste (some pieces only), Bizet, Thomas, Saint-Saëns, Widor, Dubois, Salomé, etc. The fine for performance of a piece without proper arrangement or understanding may be, it is said, 2s. 6d. in each case. However, Mr. Moul is a kind and obliging gentleman, and would doubtless give every information.

Mr. A. Hill, 151, Strand, has recently taken out a patent for an "Improved motor for blowing organs and for other purposes."

In connection with the question of performing rights for foreign organ music the following will interest recital players:—"In answer to numerous enquiries, and to correct misleading applications for Fees on the part of the French Author's Society, Messrs. Schott & Co. beg to state that Guilmant's compositions, as well as all their very extensive copyright works by French, Belgian, and German composers, can be performed in Public without Fee or License, as hitherto, if the performing right is not expressly reserved upon the title page."

On Saturday night the Albert Hall, Sheffield, was crowded at the weekly popular concert, the chief attraction being M. Alexandre Guilmant. Towards the close smoke was perceived issuing from the second tier underneath the gallery. A woman raised a cry of "Fire." There was instantly a rush for the door, and a serious panic appeared inevitable, when some one closed the balcony door, called out that there was no danger, and asked the people to keep their seats, while the organist continued playing. A woman fainted, and many people left the building. It afterwards transpired that a man had put a lighted pipe in his pocket, and his clothes igniting caused the smoke and smell of burning which created the alarm.

Tickets (4s. each) for the College of Organists' Annual Dinner, on April 29, under the presidency of Sir John Stainer, may now be obtained at the College, Hart Street, Bloomsbury. The dinner is fixed at 6.30 for 7. To suit the convenience of those coming from distant places, ordinary morning dress will be worn.

COLLEGE OF ORGANISTS.

The Library will be closed until further notice.

April 12—Examination at 11 a.m., Goss Scholarship tenable for three years at the Royal Academy of Music and open to choir boys up to the age of 18. Candidates' names with evidence as to date of birth must be sent in, on or before March 31. Full particulars on application. April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O. Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury.